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Extracts from major addresses—

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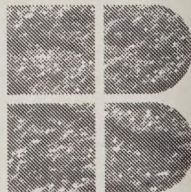
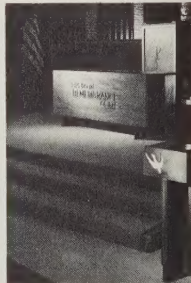
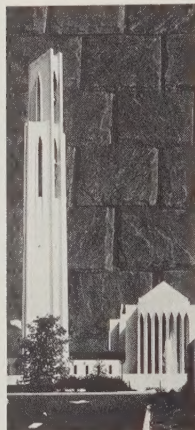


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Left: Award winning Fisher Administration Center, University of Detroit; Gunnar Birkerts & Associates, Architects. Photo by Balthazar Korab.

Above left: National Presbyterian Church and Center, Washington, D. D. Winner Building Stone Institute Award of Merit. Harold E. Wagoner & Associates, Architects.

Above right: Font, communion table and pulpit in inspiring slate. United Presbyterian Church of the Atonement, Wheaton, Maryland. Benjamin P. Elliott, A.I.A., G.R.A.

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NOTES & COMMENTS

The GRA—What It Is— and What It Does—

The Guild for Religious Architecture represents a commitment on the part of architects, religious leaders, artists and craftsmen to a belief that the worshiping community desires assembly in spaces that offer aesthetic satisfaction as well as functional resources. During the thirty and more years of its existence, it has sought to establish standards of excellence in the design and function of buildings constructed for religious purposes—worship, fellowship, education, community.

The Guild's educational program has functioned in several ways: singly, or in cooperation with national religious organizations, it has sponsored a National Conference on Religious Architecture, bringing together all elements of the involved community to evaluate the current scene and to project the needs and requirements of the evolving pattern of religious observance in 20th century America. Regional conferences of the GRA have sought to review significant topics at grass-roots level, to permit constructive dialogue among participants.

FAITH & FORM, the journal of the GRA, is published twice yearly as an educational service to the professional and religious communities. Its editorial and advertising pages provide readers with information on the currents in liturgy and design as they affect religious architecture and the arts. FAITH & FORM is a nonprofit publication, seeking only sufficient advertising revenue to sustain publishing costs.

The GRA Traveling Exhibits are available to interested groups at no charge, except for transportation. The Guild Traveling Exhibits are made up of photographic mounts of award-winning architectural projects from the annual conferences. Information on availability and reservations can be obtained from the Guild office.

The Guild also maintains a comprehensive slide library of 35 mm slides on contemporary religious architecture and art, which is available on a rental and/or purchase basis. A catalogue of the slide collection—now numbering 3,850—is sent without charge upon request.

To continue its program—and to pursue its goals—the Guild needs the support of the professional and religious communities. A strengthened membership will permit the GRA to become a more effective instrument. Guild membership dues provide the mainstay of the financial support of the Guild program. Dues are nominal: \$35.00 a year for professional members, an average of \$3.00 per month; \$25.00 a year for affiliate members, an average of \$2.00 per month. FAITH & FORM readers are invited to apply for Guild membership. For membership application, write GRA office: 1777 Church St. N.W.

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In Memoriam

Beverly R. Tucker, Jr., president of the Buckingham-Virginia Slate Corp., died of a heart attack on January 6, 1973. FAITH & FORM readers will remember him as a regular exhibitor at the National Conferences on Religious Architecture, whose exhibits exemplified his creative ability and artistic skill.

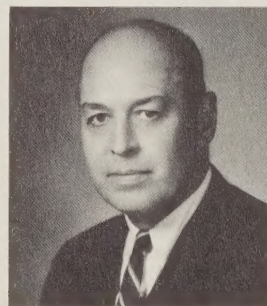


Photo by Dementia Foster

Bev was a long-time supporter of the program of the Guild for Religious Architecture and served for many years on its Board of Directors as well as being a member of the Executive Committee. He had been a member of the Advisory Committee for FAITH & FORM since its inception. He was also active in the AIA Producers Council and the GRA Exhibitors Council, bringing to each endeavor a quality of integrity and responsibility that was characteristic of the man.

The FAITH & FORM staff extends profound sympathy to his wife, children and grandchildren—as well as to his associates in the company he led so effectively. We will all miss Bev. Requiescat in pace.

Cont. p. 19

To the Editor:

I wish to express my gratitude for the addition of the feature "New Projects of Interest." It will be especially helpful in my work to be alerted to specific examples which can be followed from initial conception through to the practical results after a few years of usage. This early contact will facilitate sifting out lessons that will aid in other situations. Thank you—"committee of three."

Ruth E. Fryhle
Architectural Consultant
Lutheran Church in America

Church of the Blessed Sacrament

Architects Russell, Gibson and von-Dohlen of West Hartford, Conn. have designed the Church of the Blessed Sacrament as a contemporary, multi-purpose building which preserves the tradition of the Roman Catholic liturgy and also serves the cultural and social needs of the community. The single story, 10,500 square foot structure of white-stained cedar retains the residential scale of the surrounding neighborhood and becomes an integral part of the community.

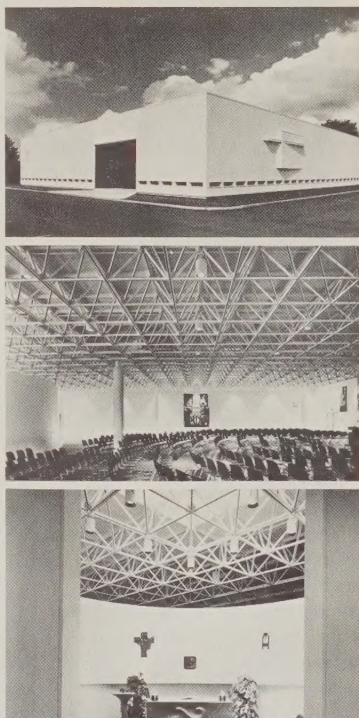
The architects have described the church as "a structure that looks 'outward,' toward the community. The entire thrust of the completely functional structure is to serve the needs of the community."

The nave is the most prominent space in the building and is designed as a flexible space to facilitate large services and meetings as well as small weddings and funeral services. All seating and other fixtures—altar, baptismal font—are moveable and can easily be rearranged or removed as needed for community functions.

The narthex is located in the rear of the church, adjacent to storage, lavatory and kitchen areas. It too has been designed for flexibility—to be used as a small meeting room, vestibule or baptismal area.

Within the 7,000 square foot, there is a second enclosed area—a small circular chapel to be used for religious purposes only. Chapel walls are twelve feet high, and are of white-stained cedar. The chapel is used to conduct daily and memorial Masses. All liturgical appointments in the chapel—altar, tabernacle and stations of the cross—are permanently fixed.

Blessed Sacrament Church answers a community need for an inexpensive,



multipurpose facility designed to provide for both the spiritual and social needs of the community.

Hellenic Orthodox Church of the Annunciation

The building committee of the Hellenic Orthodox Church of the Annunciation, Kansas City, Mo., under the chairmanship of John Kapnistos and Chris Ramos, AIA, president of the Ramos Group/Architects-Planners have

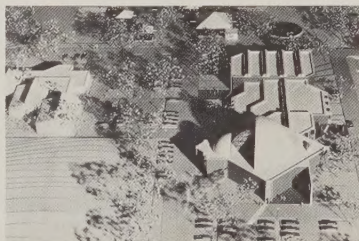


Photo by Chris T. Vleisides

together been working on plans for a new church structure to replace the present building located in the central core of the city. Its present location has limited the use of existing facilities and many of the church members have already moved to the new suburban area selected.

The plan for the new complex is

Cont. p. 28

PEOPLE AND BUILDINGS

by Robert Gutman,
Basic Books, Inc.,
New York, N.Y., \$12.50

REVIEWED BY:
Alexander S. Cochran, FAIA, GRA
Cochran, Stephenson & Donkervoet
Baltimore, Md.

Robert Gutman has long been an author on the subject of sociology and architecture. In 1968 he published a paper, "Notes on the Professionalization of Architecture," analyzing the design profession as it is "plagued by doubts about its competence to fulfill its social responsibilities." He hoped that architecture might move in a more humane direction, while worrying whether architects have the necessary skills, unless it might be "the impassioned interest in user requirements and environmental programming." He recognized the role of the architect as an artist, and as such as an innovator. "Social architecture is a viable idea potentially. Perhaps architects and sociologists working together can find a way to make it work."

Since that was written—nearly five years ago—many efforts have been made between the design and sociological professions to "make it work." Those who have followed these efforts know how one can become alternately encouraged and frustrated. One soon realizes the need for much more research, as tellingly pointed out by Constance Perrin in her recent thoughtful study *With Man in Mind*. Robert Gutman's new book is a compendium of significant research including, incidentally, one article by Thorstein Veblen, "Pecuniary Canons of Taste," written as early as 1934.

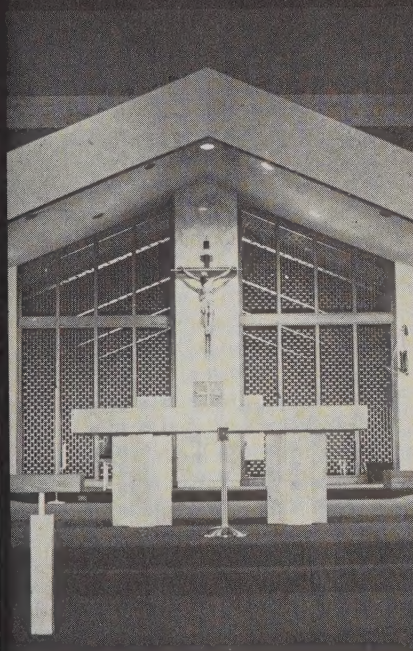
A great contribution of this book is, of course, the choice by the editor of significant authors. He has assembled them under five areas of converging interests in the social and design fields: human physiology and sensory reactions; spatial organization and social reaction; environmental influences on physical and mental health; the social meaning of architecture; and finally, the application of behavioral science to design. As a not uncustomary but none the less valuable part of the compendium, the editor has not only briefed each article, but also related its significance within the total work.

Cont. p. 20

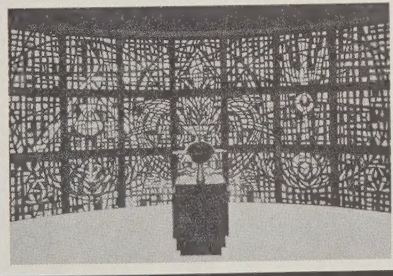
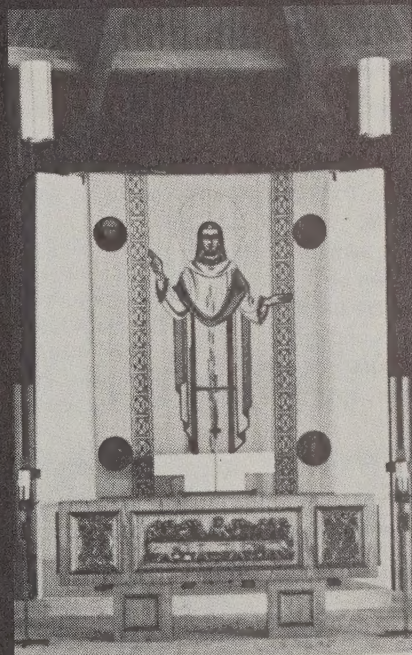
What's good for Florida is good for the U.S.A.

Many excellent examples of new and remodeled interiors can be found in the churches of Florida. Winterich's artists and craftsmen recently created complete interiors for churches in Clearwater, Delray Beach, Fort Walton, Orange Park and St. Petersburg.

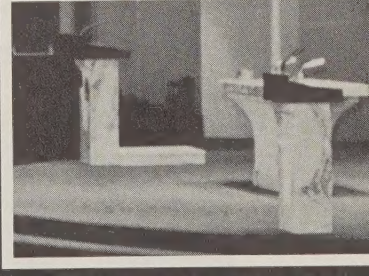
Over a period of four generations, Winterich's, with the architect, pastor and church council, has designed and executed original liturgical art concepts for churches throughout the United States, including more than 1,500 major remodeling and new building projects.



St Vincent Ferrer, Delray Beach
Roy M. Simon & Assoc., Architect



Light of Christ, Clearwater
Thomas J. Madden, Jr., Architect



St. Margaret Mary, Winter Park
Stickler International, Architects

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OLAM TIKVAH SYNAGOGUE

Fairfax, Va.

Architect:

Seymour Auerbach, FAIA
Washington, D. C.

A new building for a Conservative Jewish Congregation.

Seating for 250+ for normal Friday night and Saturday morning services. Expandable to seat 850 for High Holy Days.

Flexible classroom arrangement for nine classes of ten to twenty children each.

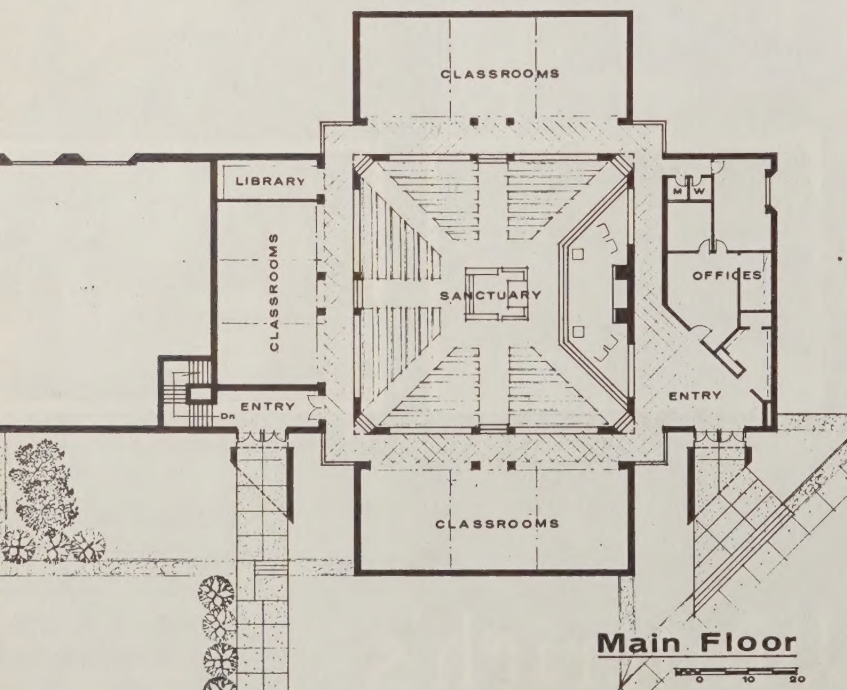
Small library space.

Social Hall to seat 150 for dinners.

Rabbi's study and other administrative spaces.

The solution came from a close study of ancient traditions and Talmudic directions relative to the form of the synagogue. Briefly stated: all worship and study is conducted in the presence of the Torah. The Torah is read from a *central reading table*.

Thus the solution is a perfectly square sanctuary with a central reading table. This is surrounded by a skylighted walkway outboard of which are located the classroom spaces. The flexible partitions of the classrooms are adjusted to provide for expanded seating. Social activities occur on the lower floor, apart from worship and study.



Wolf Von Eckardt
Architectural Critic
Washington Post*

The new Olam Tikvah Synagogue in Fairfax County states its purpose with dazzling architectural simplicity: It is a building for worship, religious instruction and social gathering—all in one.

In this suburban world of complexity and anxiety, religious buildings, like homes, usually seek security in segregation of activities as well as of people, and in the imitation of past styles. It is a false idea of tradition.

Seymour Auerbach, the architect of the Olam Tikvah, dispensed with all pretense, integrated the religious, educational and social function of the synagogue into one building and went back to a true Conservative Jewish tradition.

He obviously did not worry much about making his building look like a synagogue. He wanted it to be a synagogue. And as you stand there, utterly surprised at this unusual and yet unself-conscious structure hidden in the suburbs, you know it could not be anything else.

Auerbach probably did not even worry whether his building looked "modern." He let his idea of how the building should serve its congregation determine the form. And he used modern materials—a sand-colored striated concrete block, painted steel and glass. That makes the building unabashedly of our time.

Auerbach started the job of designing a synagogue with research and much thought of his own on its most basic function—worship. His research revealed that most American synagogues are quite different from the earlier ones found in the Middle East and Eastern Europe. The difference is not only that they tend to be influenced by Christian Romanesque or Moslem Moorish styling. It is also that West European and American synagogues have adopted the "auditorium" floor plan, which means that the congregation faces a raised platform or altar, much like a lecture audience.

In most ancient, Eastern synagogues, the altar, or "bimah," was located near the center of the building, placing it in the heart of the congregation, as it were. Conservative Jewish liturgy requires, furthermore, that the Torah, the scrolls on which the Five Books of Moses are written, be housed in an

*Reprinted by permission from Washington Post, Sept. 9, 1972.

Ark on the sanctuary's eastern wall and that they be paraded through the congregation to be read from the "bimah."

Auerbach's first aim, then, was to design a festive setting for this pageantry. His sanctuary is an open hall, a perfect square in plan, with light flooding in through a formal row of clerestory windows. The windows are large enough to let the congregation see the trees and the sky.

But the procession, the movement, the pageantry and the sense of freedom and openness are not confined to the sanctuary hall. There is a walkway, a kind of gallery, all around it and this gallery is entirely enclosed in glass.

Auerbach's next problem was to make the synagogue school an integral part of the whole. So he placed his classrooms beyond the glass corridor on three of the four sides of the hall. They are separated from the hall, which seats 280, only by sliding doors that can be opened on High Holy Days to provide additional seating for almost 600 more people.

A fourth wing, similar to the classroom wings, contains offices. The building's social hall and kitchen are under the west classroom wing, cut into the slope on which it is built. The entrances are at the corners and these

diagonal entrances, too, add to the sense of openness, drama and movement the building both fosters and conveys.

The openness and movement, of course, make it easy for people to mingle. They promote sociability. "I don't mind if people get up and walk around during the service," Auerbach says. "To me this is part of the experience of being in the temple."

A library and a small shop for liturgical articles, also open to that wonderful, glazed gallery, further add to this sense of activity and liveliness.

No one quite knows what the ancient temples in Jerusalem looked like. But we do know that, like the Olam Tikvah Synagogue, they were not cavernous auditoriums for sermonic services, but lively, open places for ceremony, study and congregation.

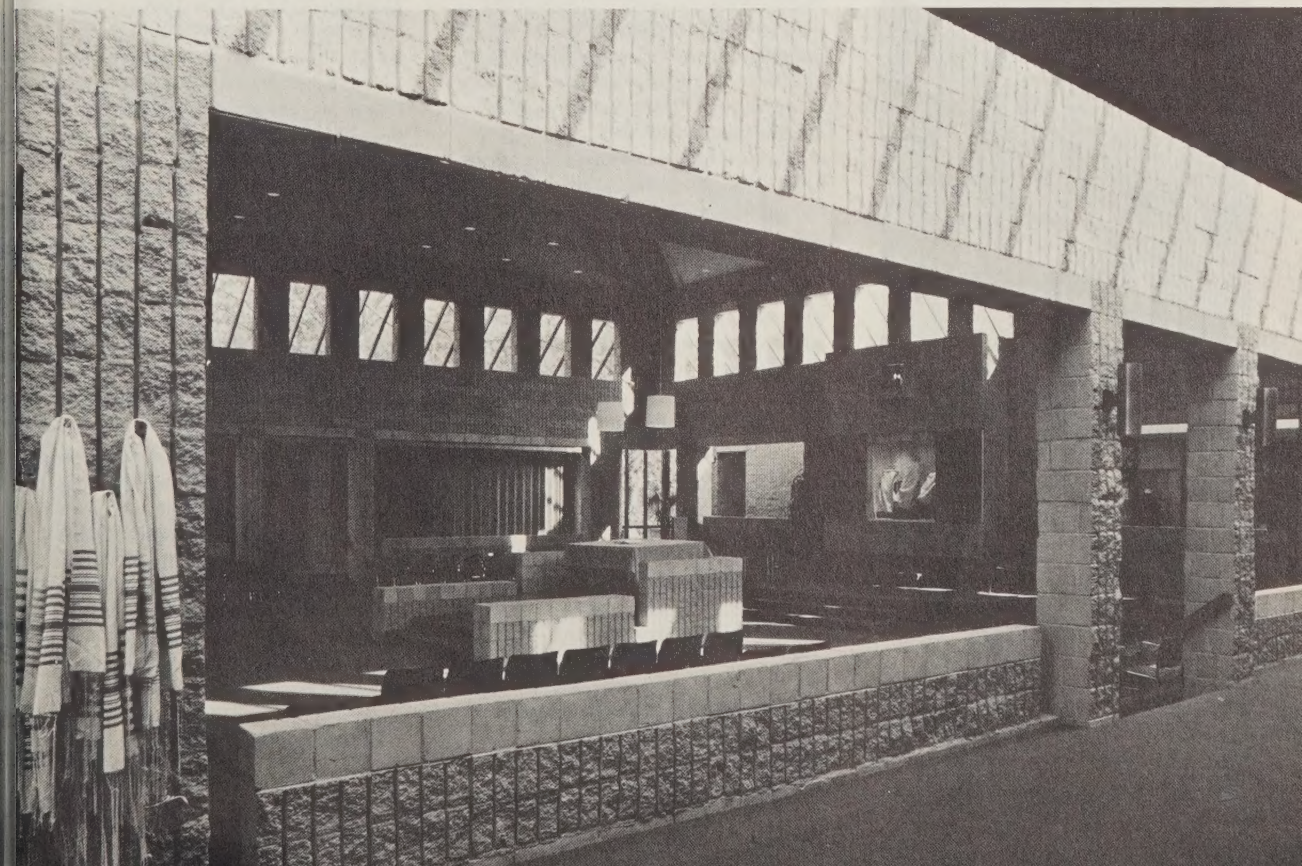
The roughly textured, broken concrete block of the Olam Tikvah building, in fact, is somewhat reminiscent of the Jerusalem Stone, the stone of the Wailing Wall and virtually all other Jerusalem buildings. The stark and yet joyous, humble and yet noble design of Auerbach's building, too, seems to me reminiscent of some of the ancient buildings in Israel—not in form, to be sure, but in spirit.

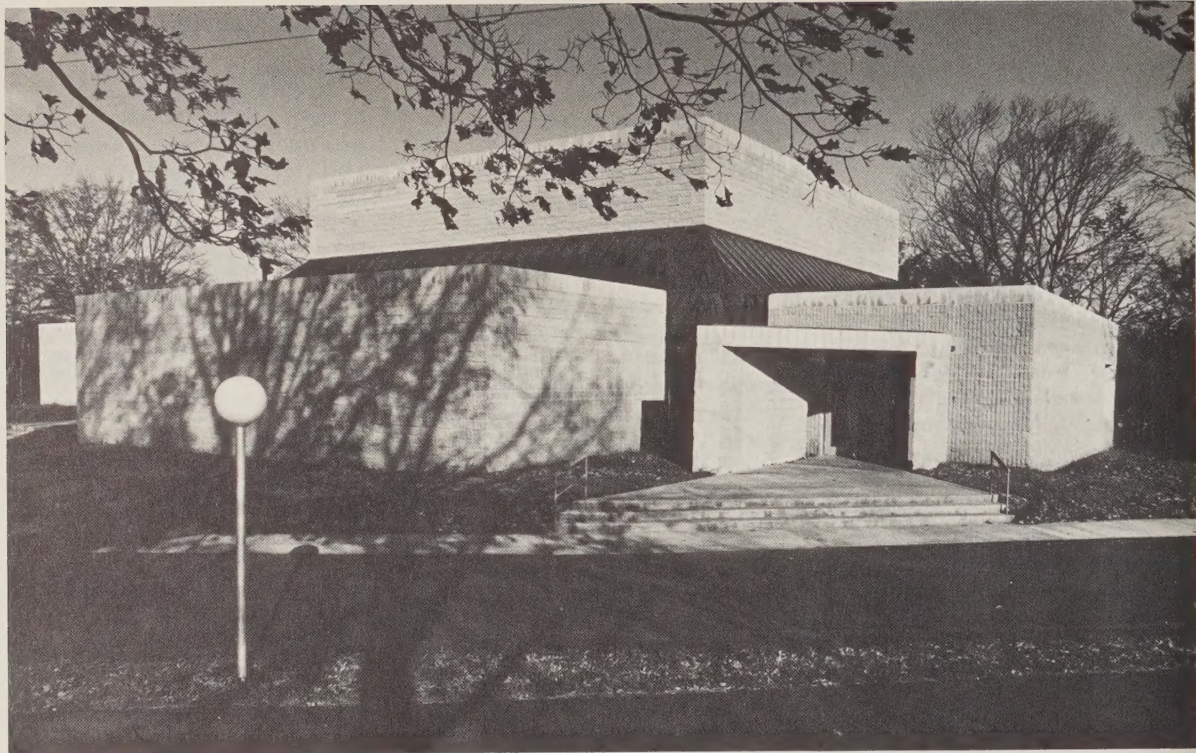
Rabbi Itzhag Klirs:

When our architect, Seymour Auerbach, presented his plan for the building of our synagogue, there were many among us who wondered what the building would look like. Somehow, the eye finds it difficult—and sometimes even refuses—to become accustomed to something which is different. This is particularly true of a synagogue, which is often the center of the Jewish community.

The structure of most of the synagogues built in the U. S. during the past ten or fifteen years represents a different concept from that which is known in Europe or Israel. Traditionally, the synagogue is known by three names, each representing a different aspect of communal life: Beth Tifelah, House of Prayer; Beth Hamidrash, House of Learning; and Beth HaKnesset, House of Assembly. Since the synagogue is traditionally the center of Jewish life, its structure must provide facilities for these three aspects. It was this combined concept that Mr. Auerbach had in mind as he planned our building, and this is indeed what he accomplished—most successfully.

After nearly a year in the building, I am happy to say that congregants and visitors alike praise our building, which





combines the beauty of a modern structure with the meaningfulness of tradition. As the Rabbi, I conduct the service standing on a Bimah (platform) in the middle of the Sanctuary. I am thus in the midst, and also a part of the congregation. This is in keeping with traditional practice, during which congregants and Rabbi face the Ark containing the Scroll of Scripture which, in turn, faces eastward toward the Holy Land.

When students attend our Hebrew school, making of our synagogue a House of Learning, they study in classrooms surrounding the three wings of the Sanctuary. They constantly feel a part of the larger structure, and are reminded—as we all are—that in order to survive, the synagogue must not only be a House of Prayer, but a House of Learning and instruction.

We have had many joyous occasions to celebrate since the building of our synagogue, and it has served us well at these times also. Our synagogue is not a once-a-week building. In one way or another—for prayer, for study, for pleasure and recreation—our Northern Virginia congregation, Olam Tikvah, and our beautiful new synagogue is used by friends and neighbors every day of the week. It is truly a center of Jewish communal life.

Myron E. Schoen, FTA
Director, Commission on
Synagogue Administration
Union of American Hebrew
Congregations
New York, N.Y.

Olam Tikvah Synagogue provides a very strong historical statement of the Jewish tradition. The interior use of rugged concrete blocks for the Ark

and the Bimah (central reading desk) reminds one of some of the great historical synagogues such as were on display recently at the Metropolitan Museum of Art in New York.

The seating arrangement in the Sanctuary is also in the Jewish tradition—that is, Jews in congregational prayer facing each other and thereby drawing inspiration from one another.

The superb use of natural light to illuminate the Sanctuary is important because in the Jewish tradition, the major Sabbath service falls on Saturday mornings, when the Torah is read to the congregation.

The exterior also makes a strong statement and seems to blend very well with the natural surroundings. The photos do not reveal that they have as yet chosen any exterior symbolism to indicate that this is a Jewish house of worship, but I presume that this will be forthcoming.

The only question I have to raise is a functional one in regard to the classrooms. The placement of the classrooms and meeting rooms poses problems of traffic and noise control and thus necessitate strict program calendar control. I would assume, however, that in a Conservative synagogue it is highly unlikely that any sessions of the religious school would be held on the Sabbath. ■

The Flexible Cathedral*

by
The Very Rev. Thom Blair
Dean, Christ Church Cathedral
St. Louis, Mo.

It is a great privilege to welcome you to Christ Church Cathedral. I'd like to tell you the story of the "Flexible Cathedral," and what has happened here in the last few years. I am not presenting this as a panacea, which will solve the church's problems. Over the years I have been saved by the Seabury Series, the Parish Life Conferences, Group Life Laboratories, Billy Graham, Canon Green, Organizational Development and Liturgical Reform. I am therefore either too mature or too disillusioned to think that we can be saved by taking out pews. I just want to tell you the way in which one congregation responded to what was happening in the world and the church, in the hope that some may be able to profit from our experience.

The story begins in 1819 when Christ Church was founded in the heart of the new city of St. Louis. It was just about on the waterfront, on Third Street. The second church was still close to the river. In the late 1850's it was decided to move to Thirteenth Street. There were grave objections to moving so far out into the country. As early as 1880 there were, however, suggestions that the Cathedral leave the city and move "uptown." At that time the Cathedral decided to remain in the city, and we

have stuck with that decision. That is our special calling, and the source of our special problems and opportunities.

Statistically this congregation peaked in the 1950's. The congregation was about fifteen hundred, with a full church on Sundays, noonday preaching in Lent, and all the activities of a thriving downtown church. In 1969 when I came to the Cathedral, almost two thirds of the communicants had gone. The congregation on Sunday was shrinking. The remaining members were faithful and sacrificial, still providing 50% of the budget funds. The other 50% came from the Endowment which had been built up through the years. In Lent of 1969, the new cardinal came to preach for a Lenten Service at noon. There was fine publicity. The city is largely Roman Catholic. I expected a huge congregation. Some 59 persons were present. Something had to change.

What should be our response—in the midst of a city whose population was declining—but which still had an active business district with a large population of working people in the area? If no action was taken, the death of the congregation was inevitable. How could we make contact with the world outside? If called to be the church in the city, how do you speak the good news to the city in a language which they would come to hear, and which they could understand? There is no use in cursing the world because it is secular. The question is: "How does the church communicate in a secular world?"

What happened? The Lord works in mysterious ways. The organ was moved from the chancel to the balcony at the west end in 1964 for the General Convention. That left empty huge four-story organ cases on either side of the chancel. The largest pieces of furniture in the building were now empty boxes. Something had to be done about that symbolism.

Our 150th anniversary was upon us in 1969, which seemed a good time to do something. A new dean had come, and that was an opportunity for change. Our architects, wrestling with the problem of the empty organ cases, came up with a vision of the Cathedral transformed for uses other than worship. They imagined a Cathedral adaptable not only for the liturgy of the church, but also for the performing arts—music, drama, ballet as well as meetings of all sorts. Their dream was a "Flexible Cathedral," in which God's people could worship on Sunday, and to which the world would come for drama on Monday, ballet on

Tuesday, music on Wednesday, a civic meeting on Thursday, and a concert on Friday.

The decision was made. The job was done, at a cost of about three hundred thousand dollars. While there was some opposition, we now have in this place what is essential in our world today—a flexible congregation. The removal of the pews in which families had been seated for one hundred years was traumatic. It is a tribute to the people that they were willing to make this sacrifice for the expanded mission of the church.

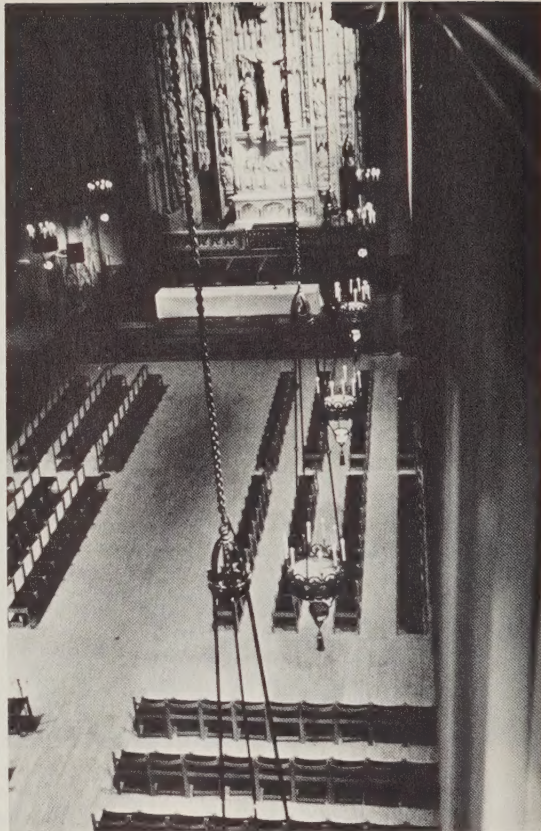
The opening "Festival of Creation" on All Saints' Day in 1969 began with a great service of worship in the morning, and continued with the performing arts throughout the day. It was a shock to hear radical contemporary drama, with all that it entails in both language and content, in the midst of a holy place. It was not easy to hear jazz echoing through the chancel. But it happened, and finally I know that it is good.

How has it been? As far as worship is concerned, flexibility is a tremendous benefit. The free-standing altar can be placed either on the chancel platform, on the floor in front of the platform, or in the center of the nave. We still have the use of the High Altar. I am convinced that the placing of the altar, and its height above the congregation, speaks louder than words. There is certainly a time and a place for use of the High Altar, at the east end, elevated above the people. But if God is not only high and lifted up, but also dwells in the midst of His people, there is also the need for an altar on the nave floor, with the people gathered around it.

The pulpit is on wheels. It is now normally in the midst of the people at the east end of the nave. This is a much better place for preaching than the high location of a pulpit separated from the congregation. The space available on the platform is adequate to allow drama in the midst of liturgy. We have had a ballet at the time of the Gradual on Easter, and drama at the time of the Gospel for Palm Sunday. We have the space to do many things now which were formerly impossible. Perhaps, one of the greatest changes has been the whole lightening of the color tone. Before the Cathedral was rather dark. Now it is light and bright, more expressive of the "good news."

The fact that the number of chairs can be altered from time to time allows a small congregation in the summertime to be seated in a smaller number of chairs, enhancing the feeling of com-

*Address—GRA Regional Conference, Christ Church Cathedral, October 28, 1972, St. Louis, Mo.



Photos by Burks & Landberg

munity which would be lacking if the maximum number of chairs was still in the Cathedral. For Christmas and Easter we fill the Cathedral with seats, and at other times of the year we cut the number in half. This is good for everyone's morale.

Banners can readily be hung for special seasons when they are appropriate, and removed for the more penitential seasons.

I am convinced that the setting and the space in which the liturgy is done are fully as important as the words and structure of the liturgy itself. The space is going to say something, and say it forcefully, whether we like it or not. Flexibility allows us to use the space to speak the word which is given to the church today.

The major use of the Cathedral—apart from worship—has been for the performing arts. We have had noontime series for the people who work downtown. These have been usually in the late winter before Christmas, and in the spring of the year. They have included ballet, drama, music, and sculpture. When we first opened, publicity was easily obtainable and the novelty helped us, with audiences averaging around

three hundred. Now I imagine they average around a hundred or a hundred and fifty, but they are pretty steady. We have a lot to learn about the performing arts in the church, but we seem to be doing a better job today for less money.

What have we learned? First, we have learned that flexibility is no panacea. There are no great statistical changes in the congregation. We have not gained great numbers, although the steady decline which had been going on for the last fifteen years seems to have stopped, and the congregation seems to be increasing slowly. We have suffered no dollar loss. In fact, we have received more money each year since 1969. Few members have been lost through the change.

But we have also found that flexibility makes the church a new place. Once it was always available for quiet meditation. Now meditation is likely to be interrupted by dancing girls practicing and platforms being moved. There is a mix of secular and holy, which requires continual interpretation. What are the results? We have survived, and more. The losses have leveled off, and we have started up. Hopefully we are on the right track. Our image has changed. We

appear to be a church involved in the world—a church that cares about something besides religion. Many people have come into the church who never would have been here before. I wonder what we really say to them? We have a great tool, but the question now is how to use it. We need to examine our experience so that we can profit from it.

I am personally thankful that it has all happened. The world is changing, the church is changing. Here at Christ Church Cathedral we have a basic stone structure which shall not be moved. The arches, pillars, the reredos, the Altar stand inflexible. I think they can point towards that rock which can never be moved, the Lord Himself.

But the furniture can be moved. It can respond. It is not tied down, but is free to do what is necessary. It can be used to make possible communication between the Lord Himself and His world as it changes.

I cannot complain about the building, about the tools which have been placed in our hands. We have the equipment. Our job now is to get on with the business of being God's church in the world in 1972. ■

Hope United Presbyterian Church*

by

The Rev. Robert T. Cuthill
United Presbyterian Church
in the U.S.A.
St. Louis, Mo.

Yertle the Turtle is the title of a story by Dr. Seuss that caught my fancy as I thought about the meeting today. On the island of Sala-ma-Sand, Yertle the turtle was king of the pond. All was well with the pond community until King Yertle decided he wanted to get up higher to see more and to rule further. Therefore, Yertle had nine turtles climb one on top of another until they made a tower for him to sit upon. As he viewed the surroundings, his appetite for power grew until he had commanded almost all of the turtles in the pond to stack themselves one on top of another. There sat Yertle the King on top of the world. At the bottom of the stack was a plain little turtle named Mack. He grew very tired and tried to complain, but Yertle paid no heed. Then plain little Mack burped. Needless to say, the result was a view of falling, sliding, tumbling turtles. Yertle the King was soon back in the mud where he had begun.

Apparently the turtle king did not have a good architect for his building design. Needless to say, his planning approach could only lead him to a tremendous fall.

The problem: how do we effectively plan for change. That may not be too hard—but it is difficult to plan for concrete, meaningful and effective change. I suggest that there are three factors of utmost importance in that planning: OWNERSHIP, TRUST, and COMMON GOALS.

OWNERSHIP

One of the “in” words in today’s planning is “ownership.” In common terms that means an idea is mine. I own it.

In the early planning stages of Hope Church this basic principle was taken very seriously. On one cold snowy night in January 1964, Kurt Landberg was invited to meet with members of the young congregation. This was the beginning of the serious ownership of the building program. In spite of the treacherous weather that night, over 1/3 of the congregation—representing more than 60% of the member families—became immediately involved. The people were organized into subgroups to begin the planning process for the program design. The idea was for them to spell out their dreams, their ideas and their hopes for the program and the financing of the church.

No one from a position on high dictated what should be done. The pastor did not provide easy answers for difficult questions. The several task groups met by themselves without any “profes-

sional” leadership and formalized the written sections of the building program document.

At that time in history the document was thought to be the important product. Now I can assure you that the *important* product was the “ownership” being developed in the life of the congregation. The congregation did the planning and therefore they later insisted that their plans be fulfilled.

Ownership must have a broad base in order to be effective in a volunteer organization. Yertle the turtle had a one-turtle base and he ended up in the mud. His plan was from the top down and that will not work in today’s voluntary organization.

TRUST

The second “in” word today is *trust*. Dr. Jack Gibb, a noted psychologist, says that man reacts to all experiences in one of two ways. Either he acts out of fear or out of trust.

The building of trust at Hope Church did not come easily. In most cases people had to test whether or not relationships would be for real. *First* of all, it had to be shown that the ideas of all the members of the congregation would be taken seriously. The building committee felt it only right to listen to the sports enthusiasts, the liturgists, the radical change agents, the concerned nurse and the avid teacher.

Second, the architect had to take seriously the ideas of the building committee and the congregation—whether it was an idea for flexible worship—or a desire to use the old lumber from the barn—or a simple idea such as building a small kitchen for a large congregation. The congregation could not be “put down,” if trust was to be built. *Third*, the building committee learned to listen to the architect when he advised for and against many items by sound logic and good arguments. *Fourth*, everyone was treated as a person at every level of decision making—including the architect, the pastor, the building committee, the congregation and in fact even the contractor. *Fifth*, the architect was sympathetic and identified with the people of the congregation. He came to experience the congregation in worship, in fellowship and in decision-making. They knew he cared and he knew they cared about him.

I cannot stress enough the importance of this trust-building relationship. Whatever it takes, it must be done or your satisfaction in building will be minimal. Yertle did not build trust with

*Address—GRA Regional Conference, St. Louis, Mo.—October 28, 1972.

Mack. One burp and the whole structure was in the mud.

COMMON GOALS

Perhaps it is already obvious from the things I have said that the planning process must work towards the establishment of common goals that are clearly defined and easily understood by all those involved. All of you know how difficult it is to achieve something if everyone is working for a different result.

All during the planning process the building committee kept checking back with the congregation. They kept putting in new ideas and making adjustments in the early planning stages. I still remember the congregational meeting at which we approved the plans for the building. Burks and Landberg had never encountered such a meeting in their lives. Kurt told me that he couldn't believe the openness and frankness of the discussion that night. He may even have been a little afraid that we were falling apart. The truth is that it was a healthy meeting. A common goal was finally established. Then we moved forward on the building program.

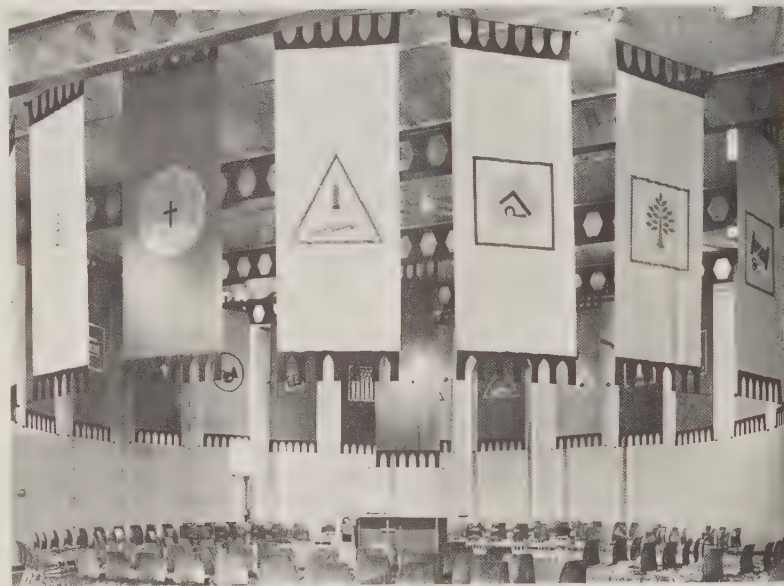
The goals of the congregation were clear: in worship—a flexible building; in fellowship—a warm, usable room; in education—space that was adaptable for future educational concepts; in recreation—maximum possible; in community service—open to as many groups as could be accommodated.

Yertle's plan was the swift, efficient design of a king. The process at Hope was not the most simple, nor the most swift, or the most efficient. It was, however, the most creative, the most enduring, and the healthiest. No split congregation developed. And when it was finished, it was the congregation's building.

In simple terms the completed structure was the embodiment of the ideas of the congregation as they understood their mission in the contemporary world. The present pastor of that congregation still states that the building identifies the congregation as unique in its ministry in today's world.

Strange as it may seem to you, that congregation began planning to build anything but a monument. They were doing their best simply to provide shelter for a group to launch out in mission and ministry. The notoriety of that building has perhaps been the most serious problem to the congregation. In fact in many ways I am sure the congregation wishes it never got the notoriety it has received.

Within the confines of that multi-



purpose facility there has been a multitude of experiences—everything from rock concerts to baptisms; everything from Christmas parties to weddings; everything from contemporary plays to Holy Communion; everything from soccer to prayers for peace.

Perhaps to sum it all up I'd simply like to say this. The congregation of the Hope United Presbyterian Church was really not trying to plan for radical change when they began working for their first building. The congregation was simply trying to accomplish the fulfillment of their dreams in a meaningful way. Those dreams when fleshed out did make a mark in the history of church building. ■

Comment on E. A. Sövik's "Return to the Non-Church"

by
Uel C. Ramey, AIA, GRA
President,
Guild for Religious Architecture

Architect Edward Sövik, FAIA, GRA is to be commended for his article in the fall '72 issue of *FAITH & FORM*—"The Return to the Non-Church." For those who have not made an in-depth study of worship and architecture for worship purposes, it is an excellent condensation of concepts presented by many contemporary students of worship. It is a challenging proposition for all. Sövik correctly assesses the situation when he observes that the greatest contribution of contemporary religious architecture has been a new esthetic arising from a new technology. Many congregations and architects have been misled by much publicized "contemporary" churches here and abroad.

The concept that a congregation is a unified community, a family, is generally accepted today. Although the centuries-old separation of clergy and laity is fast disappearing, not so the deeply ingrained concept of the sacred versus the secular. This dichotomy came into the church through Greek thought—not Judaic.

Having been conditioned by many of the same scholars, events and observations as Mr. Sövik, I am in almost total agreement with him. However, I would like to present the other side of the coin. I remember the opening sentence of a talk given by the Rev. George W. Hoyer at the GRA regional conference at Notre Dame. He said: "We have discovered man, now we need to discover God." I understand this to mean that we are in danger of omitting God from our work of worship, and placing man at the center of our worship life. It may be true that many worshipping communities are ignoring the horizontal thrust of worship, but it is also true that many congregations are ignoring the vertical component of worship.

Evelyn Underhill defines worship as "The total adoring response of man to the One Eternal God self-revealed in time." I accept this definition of worship. In it I see first the power of God working in man to bring about a response. I also see "the total adoring response of man" being directed first to God (vertical) and then to man (horizontal). Ancient and many contemporary liturgies are structured in this way. It does not happen in any other way because it is the power of God which makes possible both the vertical and the horizontal thrusts. When man encounters God, his first reaction is his response to God. A careful study of Old Testament worship will verify this. The New Testament is consistent. For example, when Thomas was convinced of the Christ's resurrection, his first response was: "My Lord and My God"—not, "Let's appoint a social service committee."

Therefore, it is my conviction that the house of the people of God is a very special place and it should be designed as such. It is first and foremost a place where a community of faith assembles to make, collectively, its "total adoring response to . . . God." Corporate worship is in a very real sense a dialogue between God and man, not "the feast of reason and the flow of soul" (Pope). I have designed several worship facilities based upon the belief that a religious community requires a special place to do its work of worship. In one such building it would be most difficult to move either the table or the pulpit. The benches, yes, benches, are fastened securely to the floor. In this place of worship there have been concerts, modern dance recitals, drama workshops, religious drama, jazz mass and several contemporary liturgies. There is an al-

most continuous show of contemporary religious art hanging on its walls. At no time, before, during or after one of these events, is there any doubt that the building is a special place for the people of God. Although this facility was designed for one congregation, it is shared with two other congregations. Compromising the primary function of a building to accommodate the secondary thrust of worship is neither wise nor necessary.

There is yet another aspect of the non-church theology that is in conflict with my theology of the place of worship being a special and distinctive place. It is the tension between the *sacred* and the *secular*. The story of creation in Genesis 1.31 concludes with this statement: "And God saw everything that he had made, and behold, it was very good." To me this says that everything is sacred. I admit that man has profaned (secularized) most all of God's good creation. Therefore, the church, in its role as prophet, must call upon man to restore the sacred. It cannot achieve this goal by becoming secularized. We, as architects, play our part by designing all of our buildings—especially churches—as sacred spaces. We must often make our clients aware of their responsibilities, especially if the client is a religious group. The quality of secular architecture does not offer a very good example for the church. Few churches offer a good example either.

I conclude by agreeing totally with Mr. Sövik when he says: "But it is most of all improper that those buildings which taken to be symbols of the mind and values of religious people should be careless or banal, or ugly or prosaic." And I would add, or copies of an historical style. ■

THE NATIONAL INTERFAITH CONFERENCE ON

Hotel Radisson-South, Minneapolis, Minn.

HIGHLIGHTS OF THE MINNEAPOLIS CONFERENCE PROGRAM

TUESDAY MORNING, JUNE 5:

A tour of the new town of Jonathan — panel discussion — picnic luncheon at the Lake Pavilion. **NEW TOWNS** — their promise — pitfalls — solutions — are among the most exciting prospects of the current scene.

TUESDAY AFTERNOON AND EVENING:

A tour of St. John's Abbey, Collegeville — a lecture on the Abbey — wine and supper party — featured address.

WEDNESDAY, JUNE 6:

A session at the new town-in town of Cedar-Riverside, with walking tour. Honors and Awards luncheon in the Old Firehouse and featured address.

A reception in the new IDS building, Minneapolis, designed by Philip Johnson.

Banquet and closing session at Hotel Radisson-South with address by Victor Christ-Janer, AIA.



New Town of Jonathan

PLUS: speakers whose breadth of knowledge and experience in the dynamics of religion today and their import for design will provide insight and stimulation.

PLUS: products and crafts exhibits with exhibitors participating in the newly designed "bus shops" to give background information and answer questions.

PLUS: slide exhibit of new work being done throughout the country; architectural exhibit featuring mounts of recently constructed projects; religious arts exhibit of work done in various media for the religious community.



CONFERENCE PERSONALITIES

NILS M. SCHWEIZER, FAIA
General Chairman
Winter Park, Fla.

JOHN W. ANDERSON, AIA
Program Chairman
Valley Forge, Pa.

FREDERICK J. BENTZ, FAIA
Local Conference Coordinator
Minneapolis, Minn.

LLOYD F. BERGQUIST, AIA
Architectural Exhibit Chairman
St. Paul, Minn.

CHARLES POHLMANN
Religious Arts Exhibit Chairman
Minneapolis, Minn.

JAMES R. VERDIN, GRA
Products and Crafts Exhibit Chairman
Cincinnati, Oh.

THEME: COMMUNITY, CELEBRATION AND OUR WORLD

"The Cultic Experience in the World"

The Rev. James L. Doom, GRA
Board of National Ministries
Presbyterian Church in the U. S.
Atlanta, Ga.

"The Celebration of Life in the World"

The Rev. Robert W. Hovda, GRA
The Liturgical Conference
Washington, D. C.

"Worship in the New Communities" — Panel Discussion

The Rev. Glen C. Bitter
Jonathan Mission — Lutheran
Church in America

The Rev. John De Boer
United Church of Christ
New York, N.Y.

The Rev. James Hamblen
New Town Coordinator for the
Southern Baptist Convention
Columbia, Md.

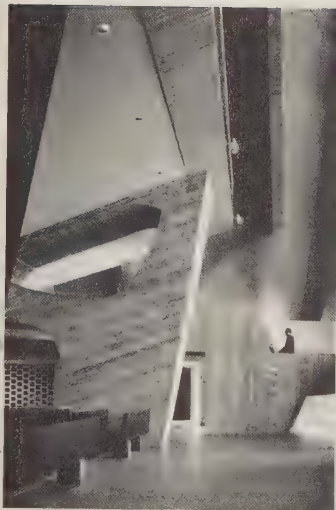
Julius C. Smith, Senior Vice
President
Jonathan Development Corp.

"The Urban Religious Community"

Dr. Richard Luecke
Urban Training Center for Christian Mission
Chicago, Ill.

Banquet Speaker

Victor Christ-Janer, AIA
New Canaan, Conn.

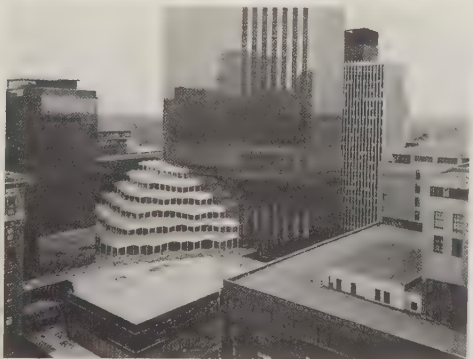


Photos by Hedrich Blessing

St. John's Abbey



Cedar-Riverside — New Town-In-Town



Photos by Earl C. Hamblen

IDS Building

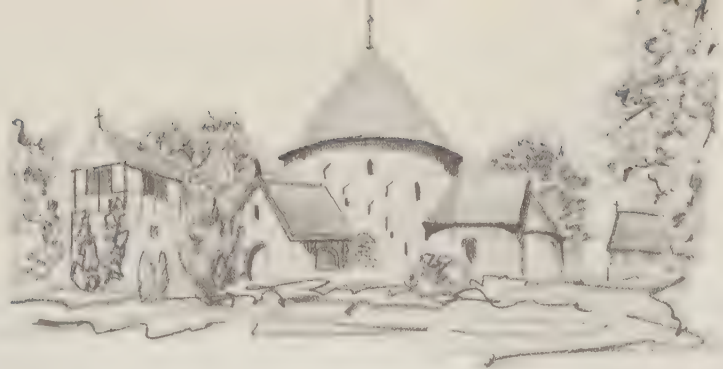
The Fortified Round Churches of Twelfth Century Denmark

by
John K. Abrahamsen, AIA
Shreve, Lamb & Harmon
New York, N.Y.

One of my most rewarding architectural experiences was a visit to the fortified round churches of twelfth-century Denmark. Outside of Northern Europe, few architects are aware of these unique churches and few history books or handbooks illustrate these churches of compelling, primary form; but once seen they are never forgotten. Aside from the form expression, their uniqueness lies in the fact that they seem to have no apparent precedent nor do they seem to have influenced later

building styles. They are pure and original. These churches are located on an isolated island, Bornholm, in the middle of the Baltic Sea between Poland and Sweden. Their dual aim was to act as a house of God and as a place of refuge during the restless middle ages when the area was constantly threatened by pirates. The island has flown five different flags in its history—including Russian at the end of World War II—before it was returned to Denmark.





There are four round churches on Bornholm: *Nylars*, *Nykirke*, *Olskirke* and *Østerlars*. *Nylars*, dedicated to St. Nicholas, is the best preserved of the four. It was built between 1150 and 1250 A.D. and has three levels. The builders lacked technological know-how for spanning the entire circular floor plan with a dome or vault, and therefore chose to introduce a central

pillar to support the upper levels and roof. A circular barrel vault spans the distance between the central pillar and the exterior wall. This feature is typical of the round churches on Bornholm. To counteract lateral thrust, the walls were grossly overdimensioned and buttresses added whenever a crack began to appear in the wall.



Nykirke was built about the same time as *Nylars*, originally with three levels.

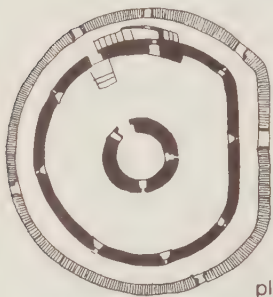
The uppermost level collapsed sometime during the middle ages.



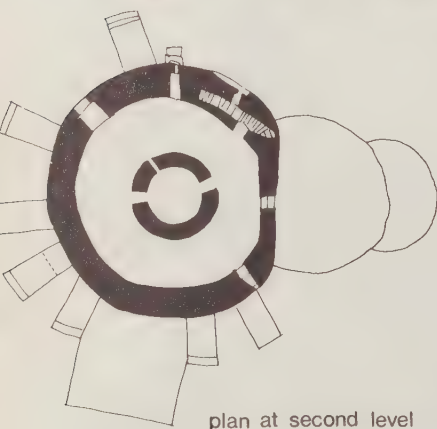
Ølskirke, built about 1200 A.D. with three levels, is of particular interest as the tallest and most slender of the four

churches — forty feet high and forty feet in diameter.

Østerlars is the largest and most interesting of the four. It is about fifty-five feet in diameter, with three levels, and it is full of little idiosyncracies. The hill that the church is built upon is called Karlshøj. During the middle ages, Karl was a pseudonym for Thor who, along with other Viking gods, was worshipped secretly long after Christianity was proclaimed the official religion. Like many other sites throughout Scandinavia, Karlshøj had been a site of sun-worship during the Bronze Age—which leads one to speculate on the origin of the selection of a round shape for the churches. It would have



plan at third level



plan at second level

been much easier to build them as squares or rectangular forms. From the hill top, a watchman could easily see the coastline—some two miles away and sound the alarm when danger threatened.

The church plan consists of a three-story element containing the nave on the ground level, an adjacent choir and a semi-circular apse. From the choir, a stairway barely wide enough for one person leads up to the second and third levels. The second level served as the public shelter for those not actively engaged in defense. The uppermost level served as storage for valuable items of trade and for storage of ammunition, etc.

The church did not always have its handsome conical roof. This was added hundreds of years later and is first mentioned in the sixteenth century. The original appearance of these churches may have closely resembled the hypothetical sketch which clearly shows a bastion-like fortress with lookout tower.

In Østerlars, unlike the other round churches, the typical central pillar used to support the upper levels is expanded to form a space with a circular arcade of six openings. This space in scale and ambience is the highlight of Østerlars. Today it serves as the baptistry. Around the outside of the baptistry is a fresco of Byzantine-Romanesque influence that depicts Biblical scenes in medieval dress.

The walls are up to six feet thick, of cavity construction, punctured by a series of small windows. These windows were sometimes blocked by the sudden need to add buttresses at points of stress. During the Reformation when the congregation was invited to join in the service by hymn singing and Bible-reading, these windows were often enlarged to admit more light into the church. Functionally, this may have been a solution; but esthetically it was



Hypothetical appearance before conical roof addition.

detrimental to the mass-expression of the church.

The surface of the walls has been coated with whitewash, which softens the forms (much as in the chapels of Mykonos or the houses of Alberobello which hold a similar type of charm to the round churches of Denmark).

Compared to the churches of sophisticated Europe, these churches are small, architecturally primitive and structurally lacking in technical sophistication. Problems of statics and stability were solved by grossly over-dimensioning the thickness of exterior walls, adding a central pillar in the center of the vaulting, and adding a series of massive buttresses to restrain the outward thrust.

And yet, these closed, compact forms are not a naive, Nordic attempt to compete with the churches of the prosperous towns in southern Europe. Rather they represent a contradiction of the north versus the south, in their cold, self-assured brutal strength of expression. In sunlight, the brilliantly white-washed masonry and pitchblack roof strike the onlooker with an unforgettable experience. The mass lives and breathes with a contrast that knows no compromise.

3rd International Congress

What makes a place sacred? The belief that a founder of a religion sanctified it by his presence? The existence of texts proclaiming its sacrality? The presence of worshipers praying or chanting within its confines? The careful execution of an architect's or artist's plan? An individual quietly in touch with himself and the powers at work in the universe? These and many other similar questions form a backdrop for the theme/focus of the 3rd International Congress: *Sacrality: Meaning and Form*.

The theme and the questions it provokes can be discussed anywhere, but anywhere would not do for the planners of the International Congress. Jerusalem was selected as a location for the September 9-13 investigation of Sacrality. Why Jerusalem? It is a city where Christian, Moslem and Jewish religions have great sacred spaces where people continue to ritualize their belief. It is a place where a modern urban complex confronts an ancient holy city. It is in an area of the world where sacred land has been the source of bitter conflict. Jerusalem can help the religious and the artistic to recover the past, encounter the present and envision the future.

PROGRAM OF THE CONGRESS (MORNINGS)

In the Monday, Tuesday and Wednesday morning sessions of the Congress, professional group leaders from the Human Potential movement will engage small groups in a process of encountering their own spatial consciousness and meanings as well as those generated by on-the-scene involvement with three of Jerusalem's major sacred spaces: the El Aska/Omar Mosques, the Wailing (Western) Wall, and the Church of the Holy Sepulchre. These group sessions will strive to uncover basic feelings about the understandings of sacrality so that each participant will be "primed" for the indepth analysis of Sacrality that will take place in the afternoon sessions of the Congress.

(AFTERNOONS)

Experts in religion, architecture and the arts will conduct the lectures, panel discussions and workshops that make up the three-track afternoon programs. The individual participant is free each day to choose one form—lecture, panel or workshop—as a means of deepening his understanding of sacrality.

Monday afternoon's sessions will present noted theologians exploring sacrality from the points of view of history, scripture, religious traditions, and its expression in established and emerging forms of ritual. Prof. R.J. Werblowsky of the Hebrew University is among the scheduled speakers.

Tuesday afternoon will be devoted to the architectural view of sacrality, led by Paoli Soleri of the U.S.A. Topics will include: classic sacred space as a springboard to new creations, urban development and man's quest for sacrality, man's relation to his environment: ecological sacred space.

Wednesday afternoon's program will offer presentations by performing artists, communications experts, art historians and graphic artists. Topics to be considered: the arts as an expression of man's quest for sacred space, the media as determinants of a new concept of sacrality, and the performer and the creation of sacred space. Neil Postman, author and media expert from the U. S., will be among the participants.

CONCLUDING SESSIONS

Thursday, the final day of the Congress, will be devoted to the future of sacrality and to a summing up of the Congress activities. *Morning*: the program committee has invited Dr. Justus Dahinden, noted Swiss architect, to address a plenary session of the Congress on the topic: "Sacrality and Man's Total Environment"—towards new interpretations of Sacred Space. This will be a multi-media presentation followed by discussion.

Afternoon: group leaders with the assistance of distinguished participants and members of the American, European and Israeli Congress committees will conduct summary sessions that will begin with small group discussions and will conclude with a coming together of all groups for a final sharing session.

The evening programs for the Congress will include an opening address of welcome from Teddy Kollek, Mayor of Jerusalem; dance and folk song performance; a mixed media presentation from the European committee, a sound and light show; a program of Arab/Israeli folk music.

Participants in the Congress are offered a tour package—September 3-17—which includes a tour of Israel, the Jerusalem Congress, and a trip to Athens and Corinth. For details, please write:

1973 International Congress
c/o John Potts
287 Park Ave. South
New York, N.Y. 10010

Good News in Action

The 1973 Conference on Worship, planned by the Lutheran Churches of the United States and Canada and the Lutheran Society for Worship, Music and the Arts, will be held in Minneapolis, Minn. June 11-15. While conducted under Lutheran auspices, the conference will be ecumenical in scope. Conference leaders will include Roman Catholics, Methodists, Episcopalians, Baptists and others.

The Conference manager, The Rev. Charles R. Anders, has said that the purpose of the conference is to be "parish-oriented," and to provide practical help for all persons involved in worship leadership in the congregation.

Dr. Joseph Sittler of the University of Chicago Divinity School will be the keynote speaker. Edward A. Sövik, FAIA, GRA will discuss: "Where We Worship: Environment for Action." Uel C. Ramey, AIA, President of the Guild for Religious Architecture, will lead a seminar on the topic "Church Design for Today." A workshop seminar dealing with "Remodeling Worship Spaces and Multipurpose Use of Space" will be directed by Frederick J. Bentz, FAIA, GRA.

A description of the complete program with registration materials may be obtained by writing:

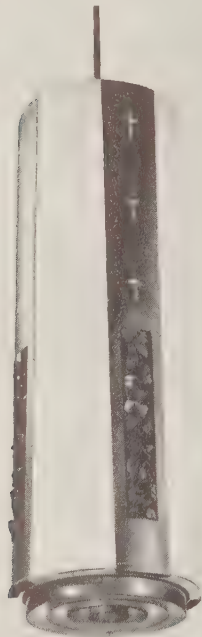
'73 Conference on Worship,
701 Second Ave. South
Minneapolis, Minn. 55402

A Small World

Who would have guessed that an ad from the 1972 issues of FAITH & FORM would have reached Taiwan! The filmstrip *Toward Understanding Modern Churches* caught the attention of a professor, Peyton G. Craighill, at Taiwan Theological College as he was preparing to teach a course on church architecture. He quickly sent an air-form to Lutheran Film Associates ordering the filmstrip and guide—"no record, thank you, as the course will be taught in Chinese."

Thirteen days later, having already received the filmstrip, Mr. Craighill wrote a second letter: "I have just been through it and have found it exactly what I need. I plan to have the commentary translated into Chinese, and when this is done, I will send you a copy of the script to increase the usefulness of this tool for Chinese-speaking areas. In some ways, of course, the subject matter is culturally conditioned to the U.S., but with perhaps a few substitutions it is still very useful in

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quite a different setting . . . You may be interested to know that I grew up in St. Paul's Episcopal Church (Englewood, N.J.), which is featured in two of the slides!"

This was indeed interesting since the writer and producer of the filmstrip lives only four miles from St. Paul's and knows the pastor and many members of that congregation. But most exciting was the joy of having this tool usable on an overseas mission field. Because I had spent several years on another mission field, I had earnestly hoped, even while writing the script, that it would somehow serve developing congregations in other areas of the globe.

There's a lot to be said for the adage "it's a small world after all!"

Ruth E. Fryhle
 Architectural Consultant
 Lutheran Church in America

Book Reviews—Cont. from p. 4

In his preface, Gutman urges that the social sciences inquire into architecture, with its wide range of values through utilitarian demands to diverse sensual qualities—all of which must be kept in mind at the same time. Application of the principles of behavioral science must not be picked from just a selective sample of studies, but must be made in recognition of the great variety of interconnections between buildings and men.

To go into all the individual articles contained in the compilation would be too great a task for this review, but the mention of some particular ones is in order. It is significant that the initial article, by James Marston Fitch, is entitled *The Aesthetics of Function*. This quickly brings to the fore the importance of beauty in the search for people's satisfaction with their environment. Fitch recognizes that human existence is not only metabolic but also perceptual, and both at the same time. Perception has its thresholds which can verge upon somatic stress. And then there is the omnipresent environmental relationship to human pleasure and happiness. "Everything the architect does has aesthetic repercussions."

Mention of other titles will give indication of the compendium's scope: *Territoriality, a Neglected Social Dimension*; *The Social Psychology of Privacy*; *Fear and House-as-Haven in the Lower Classes*; *Social Theory in Architectural Design*. The last piece, written by Maurice Broady, derides pure architectural determinism, calling

attention to the social and cultural attributes of the physical users of buildings. "Architecture may influence, but not determine, social behavior." In *Health Consequences of Population Density*, John Cassel points out that people are sometimes actually healthier in crowded conditions than in isolated groups. Individual location in hierarchical states and degree of social cohesion within a community may be more important. Those concerned with over-population should not overplay the density argument per se.

To this reviewer, the outstanding article in the compendium is the one by the editor himself: *The Questions Architects Ask*. Architecture, "the most social of the fine arts," calls on sociology for help in creating the new behavioral architecture. Architects have often been utopian, even revolutionary. Their confidence in once reliable intuition is somewhat weakened. Thorough and systematic inquiry into user needs leads the architect to ask a great deal of the sociologist at the programming stage. The sociologist, however, is almost always a subspecialist in his own field, and as such is too often miscast. The one thing he is not is a designer, yet in the design phase he is often expected to suggest physical means for achieving sociological goals, which are actually not so achievable. For example, to create "community spirit among residents" may well be achievable only by means beyond the designer's control, such as the provision of ancillary amenities or by economic provisions to do with rent or ownership. This does not mean that much help cannot be obtained by the architects—that is, if their questions are well thought out and not too specific.

With almost nostalgic insight, he suddenly recalls Vitruvius' three elements of good building: "firmness, commodity, and delight." The architect is unquestionably concerned with all of these, whereas it is obvious that the sociologist is almost solely concerned with one only, function. The inferentially greater responsibility of the architect for total design is crucial. And then Gutman notes that the subject matter of architecture is building, which can be physically sensed directly. The subject matter of sociology is social groups and human action, which can be ascertained only indirectly. Buildings behave differently from people. The latter have entirely different capacities for flexibility and survival. In all of these recurring relationships, there is a duality

which cannot be overemphasized.

This thoughtful analysis appears to be a heartening and positive breakthrough to the achievement of true behavioral architecture, for which there is such genuine hope. Gutman's *Buildings and People* deserves to be widely read by all who have this hope. ■

TIRED DRAGONS

by the Rev. Edwin C. Lynn,
Beaver Press, Boston, Ma.

REVIEWED BY:

Uel C. Ramey, AIA, GRA
President, Guild for
Religious Architecture

The metaphoric title, *Tired Dragons*, catches the reader's attention immediately. His interest is heightened by the unusual but appropriate section headings, i.e., *Fresh Air*, *Full Functioning*, *Stirring*, *Stretching* and *New Directions*. Mr. Lynn, a minister and a registered architect, can speak with some authority from both positions.

The first section, *Fresh Air*, is a reasonably accurate assessment of the present

condition of many urban congregations and their buildings. Mr. Lynn correctly points out that the organized church is no longer the integral part of life that it was two hundred and more years ago. His first offering for renewing the *Tired Dragons* is an objective evaluation of directions and programs. A key point in the evaluation process is that all members of the congregation should participate. The reader will find other interesting ideas and suggestions under the subtitles *Quagmire*, *Air* and *Deep Breathing*.

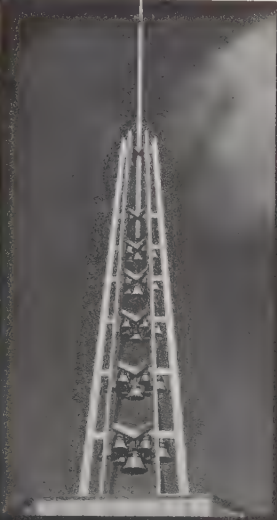
The second part dealing with the author's concept of full functioning offers many practical suggestions for greater utilization of existing facilities. The suggestion of two kitchens at a time when most congregations could get along on half the food service facilities they have, suggests that the author may have lost a few battles to the ladies. It seems to me that there is danger in this section in that some may be inclined to start changing and remodeling without first having gone through the process of serious evaluation. Such a mistake could be the *coup de grace* to the *Tired*

Dragons. Lynn makes a very strong case for multi-use spaces and full utilization of all resources. He also points out some of the problems in achieving objectives in these areas. Some readers will find the "Unfinished Room" a new thought.

"Stirring" is a concise description of the movements that are taking place in the institutional church. These may be new to some readers. Others may find them disturbing. Choir directors and organists will find the author's few paragraphs on the choir and its location interesting and controversial. We are pleased that he calls attention to the primary purpose of the choir. The author points out that the Lord's Supper is beginning to assume an important place in worship services in more and more denominations. Architects seriously interested in good design will appreciate the comments on the importance of integrity in architecture and the unbridled use of numerous materials. I am personally disturbed at the author's suggestions for "mood" lighting. We do not need that in our places of worship.

The final section, "New Directions," presents some interesting historical ob-

Cont. p. 23



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Mr. Lynn's style in *Tired Dragons* is easy to read. Although the author says little that has not already been said many times and in many places, he does bring together in one volume many of the concepts expressed by leading theologians and architects. For this reason alone, the book is worth reading. ■

CATHEDRAL ARCHITECTURE

by Hugh Braun, Crane, Russak & Co., Inc., New York, N.Y. \$12.50

REVIEWED BY:

Richard T. Feller
Clerk of the Works
Washington Cathedral
Washington, D.C.

Upon first seeing the title of this volume, I wondered whether anything new could be written about the medieval cathedrals. Yes, for Hugh Braun, the author, is a practicing architect. The author quickly acknowledges that he is not an architectural historian and confesses to a lamentable lack of scholarship. Unfortunately, many pages of his book seem to prove it. The text would have been much more convincing if Braun had stayed out of the historical thicket and concentrated on that which he seems to know best—how buildings are designed and built.

Braun's book is a series of conjectures and/or theses wherein he formulates theories on the evolution of space in the English cathedrals, their ribbed vaulting, molded arches, nave piers, flying buttresses, lead roofs and the like. Drawing on his knowledge of traditional construction methods, he attempts to show the development of the English Gothic style as controlled by the crafts and technology of the medieval period. He argues that an indigenous English architecture evolved out of the sturdy timber churches built by the Anglo-Saxons. Although the author never states it, many of his hypotheses appear to be built on the architectural dictum that form follows function, even in that long-ago age.

To this reader, Braun's most interesting thesis was that the earliest English cathedrals were of pure Byzantine design with four transepts of equal size, and at their intersection a lantern tower replacing the center dome. In effect, he invents an English Byzantine style. With so little supporting evidence, it is difficult for me to believe that this style church really existed, for there are no standing examples today, without a basilican nave

attached. He contends that the bishop's stall and choir were once located directly under the lantern tower; then in subsequent years moved to an enlarged eastern transept to accommodate the more splendid ceremonies of the later Middle Ages. Likewise, he asserts that the western transept was lengthened into the present-day nave to accommodate the large crowds of laity. For the enlarged nave, the Roman basilica was the model.

When Braun is writing about the construction of the cathedrals, he does set forth proposals that seem most plausible to this reader. As can be expected from a practicing architect, his approach is entirely different from that of the architectural historian. I was most attentive where he wrote about the details of the building and of how succeeding problems were solved by the builders. For example, his discussion of the evolution of the triforium gallery and his contention that it should be called the biforium. In those portions of the book he makes his strongest case. Braun creates a theory of conflict between the Byzantine builder and the basilican builder, with the origin of the dispute being dogmatic and political. He believes the Byzantines were much better architects.

So much of the book is thesis and postulation, the question constantly arises as to whether one can accept the author's proposals. In so many instances unfortunately, his supporting evidence is so generalized or even non-existent that one begins to doubt that it is self-evident. I particularly disliked his glowing praise and words of adulation for churches of which no trace can be found. Where Mr. Braun deals with suppositions of history, he gets into the worst problems. He fails to show conclusively how any architectural influence from the Byzantine world reached England either by sea or from the Continent. It is unfortunate that the author did not first make a survey of the scholarly texts surrounding the subject before forging ahead with so many bold theories which do not stand up well in the light of other scholarship.

As an American reader, I think his book should have been entitled "English Cathedral Architecture." In numerous books on the great Gothic cathedrals one notes a nationalistic tension between admirers of the English and the French cathedrals. In his English patriotism the author refuses to recognize any architectural influence from France coming with the Norman invaders. He completely rejects any French influence despite considerable historical evidence to the contrary. For example, Sainte-Trinite, Caen, Nor-

mandy, begun in 1062, embodies many features he claims solely for Anglo-Saxon architecture. His provincialism reaches the lowest state when he totally rejects the thought that any English church might have been modeled on one in Normandy. He perniciously states that we should not imagine any English cathedral builders rushing about on their ponies on the Continent taking notes. If two designers produced the same result, then it was almost certainly pure chance. I wondered why he made so little mention of Canterbury Cathedral, until late in the text I came upon the sentence in which he states, "William of Sens was so deplorably continental." After all, William of Sens, architect of Canterbury, was a Frenchman. The only influence he accepts is that which may have come from the Byzantine Empire up through the Rhine Valley. The author's deplorable bias against even any influence of the French master masons and builders casts a total shadow over his historical suppositions.

The chapter on the cathedral carpenters was intensely interesting to this reader. He attaches much emphasis to their work and to how their craft affected both the building and design of the cathedrals. Today, our cathedral carpenters work only in a supportive role, when they erect the scaffolding and timber templates on which the mason sets his vaulting rib stones. The author shows how the development of the stone vaults was quite heavily influenced by the carpenters' work. In this manner he has suggested a stronger influence by the medieval carpenters than I had previously imagined. Braun traces the development of the English cathedrals through the demands and disciplines of the various trades and craftsmen, rather than through a development of styles as evolved by master masons or dictated by bishops.

Notwithstanding the apparent historical shortcomings, I give the author credit for some thought-provoking theories and proposed developments. Therein he brings unusual insights to a well-traveled road because of his professional background. In dealing with architectural forms and details, I believe Braun has added some important formulations to the study of the English and Gothic cathedral. The author has a right to be proud of his English cathedrals and I join him in this love, for they have an unusual charm and transcendence. Despite the author's narrow scholarship, I consider the book worth reading for it will add much food for thought and controversy

Cont. p. 24

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to the library of the architectural historian tracing the lineage of these ancient buildings. Architects and builders should enjoy this book, and historians will probably choke with indignation. ■

HAWKSMOOR
by Kerry Downes,
Praeger Publishers,
New York, N.Y., 1970

REVIEWED BY:
The Rev. James L. Doom
Board of National Ministries
Presbyterian Church in the U.S.
Atlanta, Ga.

Those who care about Hawksmoor's buildings are those who have seen them. In photographs his boldness appears brash; his originality seems grotesque. But to those who approach and enter his buildings, each one lingers in the mind with a vitality all its own. Elisabeth and Wayland Young, in their book *Old London Churches*, say of him: "With Hawksmoor one is always aware of the form of both the contained space and the containing solid . . . all Hawksmoor's great churches in Stepney are odd: Christ Church and St. George-in-the-East achieve greatness through oddity; St.

Cont. p. 26

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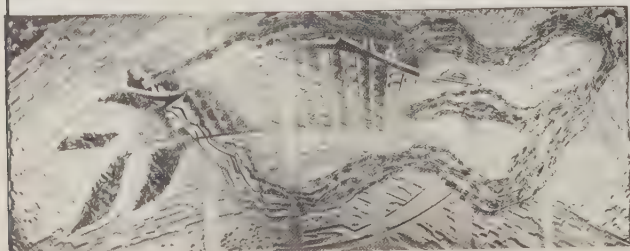
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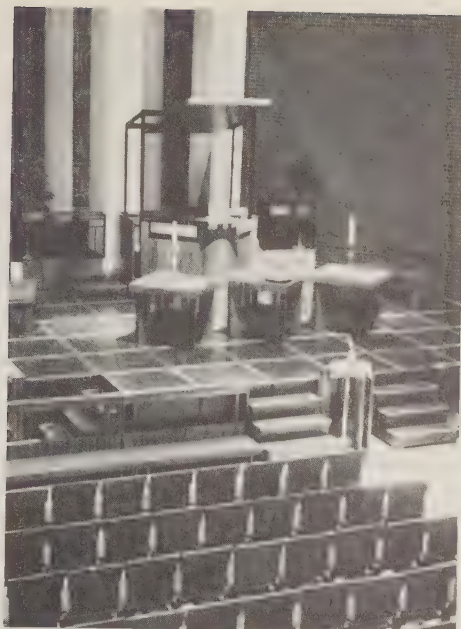
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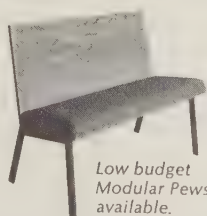
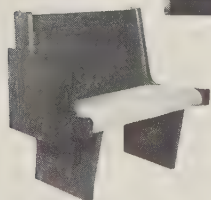


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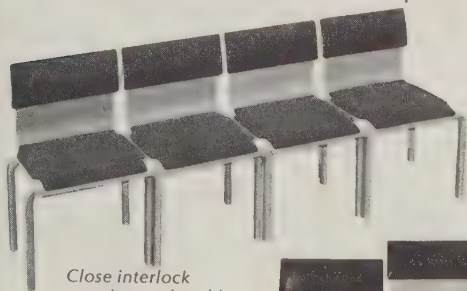
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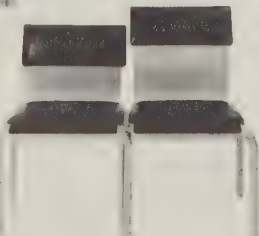
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Anne's remains just magnificently odd. White and gigantic it rears like a startled horse at the appearance of London upstream." Any architect who can produce that description of his buildings 250 years after his practice needs to be known.

Kerry Downes is prepared to make him known. He published a fully documented book on Hawksmoor in 1959; a monumental *English Baroque Architecture* in 1966; and a succinct *Christopher Wren* in 1971.

Hawksmoor was Wren's right-hand man in the Office of Works. He collaborated with John Vanbrugh on Castle Howard and Blenheim Palace. He influenced James Gibbs' design for the Radcliffe Camera. How can a biographer now distinguish Hawksmoor's contribution to the baroque area? Kerry Downes brings to that task familiarity with the documents, an ability to distinguish the hand of the draftsman on original drawings and instinctive knowledge of how architects collaborate. He makes it clear that Hawksmoor was not merely the back-room boy or the ghost behind either Wren or Vanbrugh.

When Hawksmoor began work at 18 in Wren's office, Wren had already completed St. Mary-le-Bow, and the walls were up for the choir and transepts of St. Paul's. Wren came to maturity without Hawksmoor. Yet Wren trained Hawksmoor in every facet of architectural practice; delegated responsibility to him; furthered his career; and finally recommended him to the Commissioners for the Fifty New Churches.

Downes examines Hawksmoor's originality in the design of a great house by studying Easton Neston which he built before he began to work with Vanbrugh.

John Vanbrugh had already laid out his plans for Castle Howard when Lord Carlisle suggested that he use the experience of Hawksmoor. Vanbrugh's plan organized the rooms on corridors so that people could move about the house without going through rooms to reach a room. Today we take corridors for granted but they were innovations in Vanbrugh's day. However, the elevations of Castle Howard were drawn by Hawksmoor's hand. The two men worked together as collaborators on Castle Howard and Blenheim, each fully aware of and acknowledging the abilities of the other.

Hawksmoor made seven different designs and a model for the Radcliffe Camera. Though Gibbs made the design his own, it was Hawksmoor's concept he built.

London and Westminster, twin cities on the Thames separated by green space and surrounded by satellite villages, grew into one metropolis in the reign of Queen Anne. Parliament expressed its concern for this flood of people by an act setting up a Commission for Fifty New Churches, to be paid for by continuing the tax on coal entering the port of London. Hawksmoor built six of the churches, and two others in collaboration with John James.

His problem differed from Wren's, whose city churches were confined to medieval sites, packed in with other buildings on all sides. The Commissioners for the Fifty New Churches bought enough land to provide graveyards surrounding the churches to avoid burial under church floors. Thus the New Churches could be seen from all sides. Hawksmoor developed each free-standing wall as a visual, tactile and emotional experience. Approaching his churches from any angle provides drama.

Wren's 52 churches served small and crowded parishes within the one square mile of the City of London. Hawksmoor's 6 churches were isolated in vast expanses of new housing. If they were to gather people, they needed to be seen from a distance. Therefore each of Hawksmoor's towers rushes up into the sky with an explosive force.

For St. George-in-the-East he designed in addition to the western tower four north and south entrances to bring people into the sanctuary from the four corners, and four circular stair turrets to carry people up to the galleries. The drama of arrival and departure must have been great.

For St. Anne's, Limehouse, Hawksmoor designed a monumental circular room for entry half in and half out of the western tower. Downes calls it a portico. Hawksmoor evidently meant it for a baptistry.

In St. Mary Woolnoth Hawksmoor lifts a square within a square, pierces its walls with four lunettes and pours light in upon the people gathered as the visible presence of the body of Christ. Table and font stand in the lower spaces and lesser light as services offered to the people of God.

Entering a door by Hawksmoor is like entering a tomb. Scale is oppressive. Vast key stones beetle down. But within, space explodes and light flows from all angles. Ceilings define the congregation's gathering and span the spaces as though in defiance of gravity. Towers exult. Though the portal looms as an ex-

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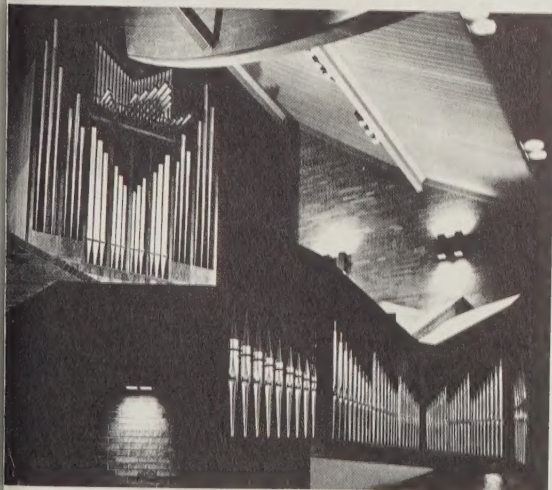
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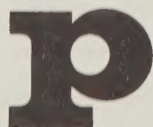
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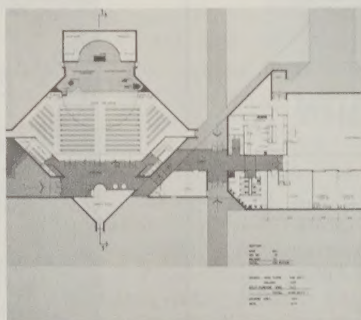
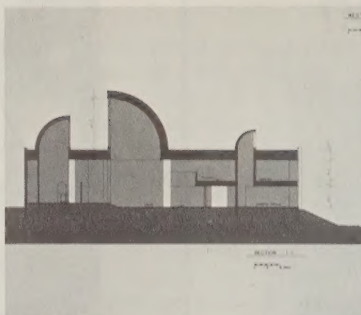
perience of death, it leads to space which celebrates the resurrection.

Downes gives his final evaluation: "Ultimately the quality and character of Hawksmoor's work cannot be put into prose. Its language is the one he knew best as few other English architects have known; the eloquence of stone."

This new biography of Hawksmoor is a complete rewriting, clear, concise and well-illustrated. Pictures and plans appear at the point in the text where the reader needs them. Thereafter, where an illustrated building is mentioned, its plate number appears in the margin. Cross reference is as simple as may be. The book is beautifully produced. If you have no book on Hawksmoor, this is the one to buy. ■

New Projects of Interest — Cont. from p. 4

contemporary, designed to provide adequate space for multiple Greek community activities. A new church building and chapel are to be constructed as well as an educational wing, church adminis-



trative offices, a recreational wing and at a later stage, housing for senior citizens.

The architect has said that the design reflects "a Byzantine influence." The structure is a long, irregularly shaped building divided into functional sections. The church proper is at the north; a small chapel separates the church from the educational and administrative area of the building, which is connected to the recreational area at the southern end.

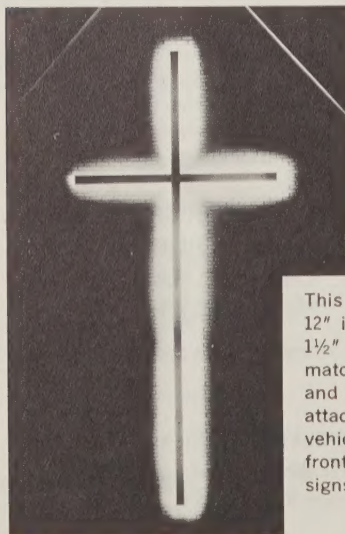
As evidence of the Byzantine influence, Mr. Ramos cited the design of the church itself: a square base topped by two quarter-spheres which reflect the domes prevalent in churches constructed in the Byzantine era. The church will be of two-toned brick to give the appearance of longitudinal striation and the spheres will have solar glass that is heat reflective.

Ground breaking for the new complex is scheduled for the summer of 1973. The first part of the complex to be completed will be the church proper, to be followed by the rest of the main building. ■

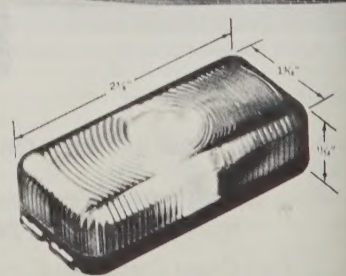
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no glass to break • hermetically sealed lights • rustproof aluminum • safe — no high voltage — 10½ volts • 30,000 hour lights — guaranteed • no ballasts or transformers • operates on common house current.



This lamp is designed to be used in back lighting in letters 12" in height minimum, stroke of 1½" minimum, depth of 1½" or more. Available in standard colors. This lamp is matched to #183-5 bracket for security in back lighting of letters and light channels when used with letters smaller than 12", attached as a unit to spell words identifying buildings, vehicles, etc. This versatile lamp may also be used in the front lighting of borders, ornamental and architectural designs, and as a filler for centers of letters.



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LAKE SHORE MARKERS, INC.

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Phone 456-4277 Area Code 814

